

University of Toronto Faculty of Music



Sunday, March 20, 1994

2 pm

Walter Hall, Edward Johnson Building

PROGRAMME

Quartets (1994) Gustav Ciamaga

Autologous (1991) Andre Ruschkowski

spring song / tango close (1994) Dennis Patrick

Mari Hahn, soprano

INTERMISSION

Esquisse (1992) Ronald Bruce Smith

Jennifer Waring, flute

Nostos II (1994) Markos Lekkas

Wavebreak (1993) John Duesenberry

Plectros II (1966) alcides lanza

Stephen Clarke, piano



Programme Notes

Quartets (1994)

Gustav Ciamaga

Gustav Ciamaga, has been active in electroacoustic music since the late 1950's. His most recent compositions draw extensively upon microcomputer technology as an aid to composition and sound synthesis. For the past 30 years he has also enjoyed sharing his knowledge of musical theory and composition with his undergraduate and graduate students at the University of Toronto. His home computer-studio is often shared with his wife, daughter, two cats and a dog.

Completed in March, 1994, **Quartets** is comprised of 4 contrasting inventions, each 'orchestrated' for different ensembles of 4 synthesizer voices. The prevailing textures are rhythmic and contrapuntal; the harmonic procedures develop and expand classical strategies. **Quartets** is dedicated to Nigel Morgan.

Autologous (1991)

Andre Ruschkowski

Andre Ruschkowski lectures in electronic music at the "Mozarteum" in Salzburg and at the Technical University of Berlin. He has studied musicology at the Humboldt University of Berlin and in 1993 prepared a Ph.D thesis on different aesthetic views on electronic music. On a recent visit to Canada to research Canadian Electroacoustic Music for his radio program in Germany, he visited the Electroacoustic Music Studio at the Faculty of Music, University of Toronto.

The title **Autologous** refers to the derivation of both sound material and sound structure from a common source. The starting point for this work was a graphic structure realized on an computer. The optical patterns were then transformed into MIDI signals. While the sound structure generated by this method was only 30 seconds long, its inner structure was used as universal sound element and as the source for the further musical elaboration of the piece. The actual sounds are elaborated from several different vocal sibilants. Transformation techniques such as filtering, modulation, transposition, and time stretching were used.

spring song / tango close (1994)

Dennis Patrick

Dennis Patrick directs the University of Toronto's Electroacoustic Music Studio (UTEMS) and is a member of the Theory and Composition Division of the Faculty of Music. In addition to an interest in the use of computers in music, Patrick composes music for Radio Drama, and is currently preparing scores for In the Skin of the Lion and The English Patient by Michael Ondaatje.

It is some twenty years since I wrote four songs for soprano and string quartet set to poems of Garcia Lorca. In writing for the voice again, this time with an electroacoustic accompaniment, it was a pleasure to be inspired by the poems **spring song** and **tango close** by Barbara Patrick.

Soprano **Mari Hahn** was born in Tokyo, Japan. She earned a Bachelor of Music in Performance at the University of Toronto and continued studies at the Verdi Conservatorio, Scuola di Musica in Milan, Italy. Mari is a student of William Neill and is in the second year of the Opera Diploma programme. Last summer she sang in the premier performance of *The Iron Road* by Professor Ka Nin Chan, under the direction of Wayne Strongman of Tapestry Theatre, as part of the Earth Spirit Festival at Harbourfront. Mari won the 1993 Russell and Evelyn Payton Scholarship.

Esquisse (1992)

Ronald Bruce Smith

Ronald Bruce Smith received his M.Mus (1986) in composition from the University of Toronto where he studied composition with John Beckwith, Ka Nin Chan, Talivaldis Kenins, Lothar Klein and Gustav Ciamaga. In 1992 he completed a Ph.D. in composition at the University of California at Berkeley. Awards that Mr. Smith has received for his compositions include the Prix Jean-Pierre Guezec (France), the Robert Fleming Prize (Canada Council), as well as the Eisner Prize (University of California). His string quartet, "Mecaniques", was recently awarded second prize at the Washington International String Quartet Composition Competition. Mr. Smith's current compositional activities reflect his interest in working with acoustic and electronic instruments in combination or alone. He is currently in residence at CNMAT.

Esquisse was written to explore the compositional uses of a digital resonance program. Individual patches were created that were tuned to specific pitches (or to harmonics of those pitches) of a 12 note chord which were in turn "poked" at during the course of a phrase in order to activate the resonances. The material of the piece is simply contrasted by being either active or still. Each "active" phrase turns around one of the registrally fixed pitches whereas the still sections slowly reveal the background harmony of the composition.

A native of Aylmer, Quebec, **Jennifer Waring** studied with Robert Cram at the University of Ottawa, William Bennett and Edward Beckett in London England, and Alain Marion in Paris. She studied with Doug Stewart at the University of Toronto where she received a Master of Music in Performance. Ms. Waring teaches at the Royal Conservatory of Music and is a founding member and president of **Continuum**, a contemporary music group.

Nostos II (1994)

Markos Lekkas

Markos Lekkas (b. Greece) has studied composition with Vasilis Dellios and James Tenney. He is currently in the Doctoral Program in Composition at the University of Toronto, working with Gustav Ciamaga in composition and electroacoustic music, to whom at times he thinks, he owes a lot. He has written music for the theatre as well as chamber and electroacoustic music.

Nostos II doesn't know anything about the early morning press releases, the noble mannerisms of the wise and the intangible universe of the brave. It only knows that it has to borrow its own voice from the industry and for that reason, doesn't believe in any god father almighty. It only believes in itself and its 7 minutes of existence as it awaits in the darkness of the digital tape until its next incarnation. And then, as the poet keeps urging the dreams to take revenge, and the mirror becomes unable to reflect the face of the common man, **Nostos II** gets up and among shadows of far homelands, begins to sing the song of its time, the song of an endless rehearsed ecstasy...

Wavebreak (1993)

John Duesenberry

John Duesenberry has been active in electroacoustic music since the analog era of the 1970's. He recently joined the Avid AudioVision DAW development group as a software engineer. Duesenberry's music has been widely performed in North America, as well as in Europe and Australia. He has been an Artists Foundation Fellow, a winner of the League/ISCM New England Composers Competition, and a Millay Colony resident. His music has been recorded on the Neuma and Opus One labels and on a CD released at the 1989 International Computer Music Conference.

While I was just beginning to compose **Wavebreak**, I happened to run across the following lines from John Ashbery's "Self-Portrait in a Convex Mirror:"

Like a wave breaking upon a rock, giving up

Its shape in a gesture which expresses that shape.

I kept these lines tacked to the studio wall for several months, as this image seemed to describe, better than I possibly could, the behavior of the sound-objects I was interested in working with. Events in **WaveBreak** are nearly devoid of any steady-state; each event evolves continuously toward the next, the outcome remaining uncertain until the event has already passed. This concentration upon the unfolding of individual sounds results in a kind of monody, although at some points more than one soundstream is presented. While it is not always obvious to the ear, many of the events in the piece are themselves constructed from hundreds of rapidly-sequenced small events, often resulting in grainy, rough-edged textures. To me, these textures recall (not without nostalgia) the early days of electronic music. The Ashbery quote, incidentally, was encountered in *Perspectives of New Music*, normally one of the least likely sources of inspiration imaginable... perhaps there is a lesson in this. I renewed my subscription.

Plectros II (1966)

alcides lanza

alcides lanza was born in Rosario, Argentina, in 1929. He moved to New York in 1965, having received a Guggenheim Foundation fellowship and lived there from 1965 until 1971, working at the Columbia-Princeton Electronic Music Center. In 1971 he was appointed professor of composition at the Faculty of Music, McGill University in Montreal. Since 1974 he has been the director of the Electronic Music Studio. lanza continues to have a very active career as a pianist and conductor specializing in the avant garde repertoire. His compositions are available on CDs released by **Shelan Records**. He is appearing on March 27th at the duMaurier Theatre Centre as a featured composer/performer for New Music Concerts.

Plectros II (1966) was commissioned by chilean pianist Carla Hubner, and premiered at the LatinAmerican Music Festival, Bloomington, Indiana. In **Plectros II** the composer extends the idea first explored in his **Plectros I**- the opposition of two different worlds of sounds. It requires the interpreter to extract 'electronic' types of sounds from the piano using both the keyboard and the inside of the piano. The tape part, produced at the Columbia-Princeton Electronic Music Center, contains electronically produced quasi-piano type sonorities. The goal is to achieve a blending which gives the makes it unclear to the listener whether the sound is coming from the instrument or from the loudspeakers.

Stephen Clarke received his Bachelor of Music Degree in Composition from the University of Toronto where he studied piano with Boyanna Toyich. He is currently studying piano and composition with James Tenney. His compositions have won in SOCAN competitions and been performed by Arraymusic. Performances this spring include Bartok's Sonata for Two pianos and Percussion, Schnittke's Concerto Grosso and Stockhausen's Kontakte.

springsong

as light through glazed pane
and step 'pon driven snow
my heart and soul with passion springs
to longed ecstasy
this virgin yearns to know

his touch
his searching sighing taking
dying
force caressing wantonly

then wondrously as we two writhe
amazed
as we gaze
'neath shimmering stars our slaked bed beyond

ah! love beloved!
my bliss now sweetly sings

Barbara Patrick. 1993.

tango close

he looks at her
she feels his heat
pursues her fire
her zest for life

he strolls nearby
pursuer's glance
his eyebrow raised
ahh! sheer delight

she feigns disdain
denies his rose
yet takes his hand,
yet feels his hip

the music swells -
their passions fired -
the lovers dance
a tango's tale

he twirls her out
then dips her deep
fair lovely youth
bright latin moon

stars seal their fate
one long hot kiss
he lifts her close
they soar towards bliss

the music fades
as night unfolds
rose petals strewn
o'er bed of joy

he looks at her
ahh! one forever
love's sweet true tale
two souls replete

ahh! grand the dance
ahh! rapturous climes,
beloved fate
and blessed times

ahh! tango close





